

'BUTTERFLY' IS A LAMBARDI STARS WHO ARE ACHIEVING TRIUMPHS IN GRAND OPERA HERE 'LA BOHEME' IS REMARKABLE WORK WELL WORTH REPEATING

Dramatic in Extreme, the Music Is One of Puccini's Triumphs

Act I. Lieut. Pinkerton, an officer in the U. S. navy, is in command of a ship stationed in Japanese waters. He has taken a bungalow at Nagasaki, and, in conformity with what he understands to be a Japanese custom, lives there with Cho Cho San, a lovely and ingenious maiden—Madame Butterfly.

Pinkerton is ordered to America. He lightly assures Butterfly (who has become deeply attached to him) that he will return to her "when the robins nest again."

With loyal devotion and confidence Butterfly patiently awaits his return, turning a deaf ear, meanwhile, to more than one Japanese suitor.

Acts II and III. The American consul, Sharpless, waits on Madame Butterfly to say that he has heard from Pinkerton; that the latter has married in America and can never return to her. But Sharpless is so touched by her affection for Pinkerton that he cannot bring himself to apprise her of the cruel news. He sees her baby soon—the very existence of whom is known to none.

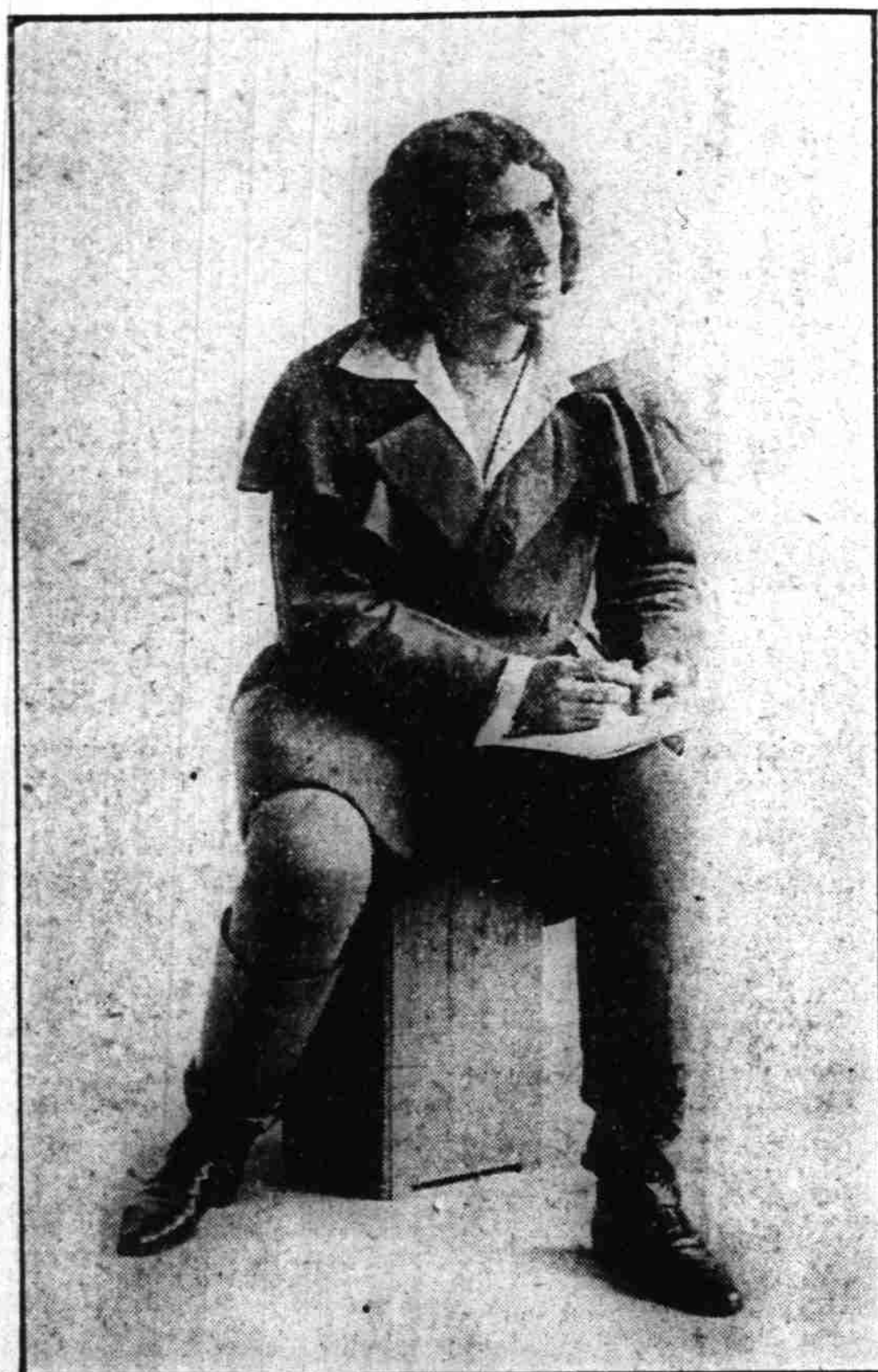
A report is heard. To the infinite joy of Madame Butterfly she and Suzuki, her maid, behold Pinkerton's ship entering the harbor. She is reassured. She rejoices in the thought that others have been unjust to Pinkerton in believing he would not return. She tenderly arranges and decorates the bungalow for his return, strewing the floors with beautiful cherry blossoms and other dainty flowers. But all through the night she watches and watches in vain. At last, overcome, she hears Suzuki, who enters her to rest. Alas, no sooner has she withdrawn than Sharpless, Pinkerton and his wife appear. As Pinkerton learns of the devotion and sorrow of Butterfly he cowardly flees, leaving his wife and Sharpless to meet poor Butterfly. The hapless woman, as she learns the sad truth, places dainty American flags in the hands of her little son, kisses him farewell, and kills herself.

Cast of Characters.



Francesco Nicoletti, baritone, who sang "Marcel" in "La Boheme" last night.

Madame Butterfly (Cho Cho San). R. Vicarino Suzuki, her maid. F. Pineschi B. F. Pinkerton, Lieut. in the U. S. navy. G. Agostini Kate Pinkerton, his American wife. S. Charlebois Sharpless, U. S. Consul at Nagasaki. F. Nicoletti Goro, a marriage broker. A. Graziani Trouble, Cho Cho San's child.



Giuseppe Agostini, tenor, as "Andrea Chenier" in the great military opera of that name to be given next week.



One of the greatest scenes in modern opera. Madame Butterfly and her idolized child, in the Puccini opera that will be produced tonight.



Regina Vicarino, coloratura soprano

ADABERTO SAYS LIFE IS THE GIPSY'S

BY MIRIAM STACKER.

All that glitters may not be gold, but the song-bird voice of Madame Ester Adaberto, the dramatic soprano of the Lambardi Opera company, was as sweet to the ears as she conversed the other day as when she sang to a capacity audience at the opera house in "Il Trovatore." A personality coupled with a voice that thrills is a delight, and no one could meet Adaberto socially, or in any way off the stage, and not be won by her. That may be a broad statement, but it may be qualified by saying that the one who failed to be won by her charming grace or manner belongs to the frenzied family.

Clad in a dark blue silk kimono, she seemed comfortable as she seated herself on a trunk in her cottage when a Star-Bulletin reporter called for an interview. Delicately sweet of manner; a form to be followed by the sculptor whose mission was to chisel from marble the figure of a beautiful woman; a greeting to the stranger as warm as the skies under which she was born. A crown of raven locks arranged becomingly over a brow that betokens intelligence, dark of eye with lashes drooping as only Italian ladies do, softening the olive complexion of her homeland, the complexion over which poets have sung and artists raved, Adaberto made an altogether lovely picture. Concluding that there is nothing wanting in her personal charms, she may be put down as perfect, lacking only a knowledge of English that would make interviewing easier for the reporter. In this case, as interpreter was a necessity, and the good offices were performed by Mrs. Folco, no less attractive and tremendously patient.

When she first came to Honolulu Adaberto took a suite of rooms at the Young Hotel, but as she devoted her whole time to music and does not enter into social affairs, she found it lonely, so moved into a cottage at the Royal Hawaiian, where Eusebio Folco, the dramatic tenor of the company and his charming wife, a bride of six weeks, are residing. They are quite romantic, too, and Folco is most insistent when he declares that it is very nice to be married. Life in this cottage is filled with merrymaking, and any dull thoughts that may enter the minds of any of the trio are quickly dispelled by Folco, who, to appearances at least, is light-hearted by temperament.

Madame Adaberto has perhaps played with greater stars than some of the other singers of the company, but one of the reasons may be that she has had more years of experience.

When speaking of the islands she said "Honolulu, and the people, ah, they are very nice. I like them very much." She was much worried because she could not speak English, and said, "Italian, French, Russian and Spanish I speak, but I have no time for an English tutor."

Like many of the members of the company Adaberto comes from Italy—the land of the song-birds, and all who heard her in "Aida," which by the way, is her favorite role of all those hard managers for a repetition of the she plays in Honolulu, may be surprised when they learn that she has worked in the field but two years' training for grandeur of the farewell week of the

opera. To her singing is as natural as speaking and when at an early age she took her first singing lessons she was told that her voice was already wonderfully modulated. Unlike many opera singers she did not have to begin at the very bottom of the ladder and it did not take her long to climb to the top.

Whether a woman is a singer or the wife of a missionary in foreign lands, whether she is from the United States or from the land of the Ho'totots, when interviewed she is asked about woman's suffrage in the country she has come from. Adaberto, too, was asked about "votes for women" in Italy. She did not know about this, however. At the youthful age of ten she took her first piano lessons and since then has become a talented harpist, and can handle the mandolin with skill as well as having become a noted singer. Her very life is music. From the time she rises till after the opera in the evening she thinks nothing but music. And while she has been in Honolulu more than a week she did not visit Waikiki, the mecca for all tourists, until Wednesday afternoon.

"And your life, Madame Adaberto, what of that?"

"Ah, replied she. "It is like that of a gypsy; one day we are in Italy, the next in Hawaii and again we go to Russia. But everywhere the people are the same, whether it is in Honolulu or any other part of the world."

Adaberto need not have said that the people are the same everywhere, for how could they be anything but



Alfredo Graziani, young tenor who is becoming popular with Honolulu music-lovers.

delightful to one who is so lovely. And the Honolulu audiences are just as those in New York, who heard her sing opposite Caruso in "Il Trovatore" with the Metropolitan Grand Opera company.

Her praise of the other stars in the company is most high and the petty jealousy that creeps into the lives of many of the singers has evidently found no place in her heart, which is that of a whole-souled woman.



Michele Giovinetti, the Spanish baritone, who appears as Escamillo the torador in "Carmen" next week.

together, upon the same stage, nine of the principal singers of the organization—a greater number, by three, than has been required for the staging of any other opera yet sung.

"Andrea Chenier" is said to be even more massive in its musical score and of deeper human interest than Verdi's "Aida." Thirteen performances of the piece were necessary in order to appease the operators of San Francisco, and the opera is now being produced by the Metropolitan Company of New York with immense success. The officers of the military forces have taken an unusual interest in Tuesday evening's event which Mr. Lambardi has planned in their honor, and the opera house will without doubt be the scene of a great military gathering on that night.

"Carmen" Will Score. "Naturally, everyone is awaiting the production of Bizet's ever-popular 'Carmen' which takes place on Wednesday evening, and indications are that the house will also be entirely sold out that night. Carmen, next to Faust, perhaps, is the most frequently produced of all the standard operas. The principals to be heard include Mme. Fox in the title role, and Giovinetti will sing the role of Escamillo (torador), a character wherein he has achieved great success. Sig. Agostini will have the part of Don Jose, and Mme. Charlebois will be the Micaela. Mr. Lambardi has the stage effects to give the opera a gorgeous presentation.

The repertoire for the final three days of next week is now in process of completion, and will be announced from the stage this evening. Leave Here for New York.

It is understood the Lambardi sing-

NEXT WEEK'S BILL IS GENEROUS

The last day of the second week of Grand Opera in Honolulu finds the theater entirely sold out for both afternoon and evening performances. This afternoon a large audience is enjoying Verdi's famous opera, "Il Trovatore," one of the most popular works of the old school of Italian composition. At the hour of going to press there are several hundred opera seekers standing in a long line at the Opera House, eager to snatch up the comparatively few seats in the gallery which, for this evening's performance have necessarily been placed at \$1 instead of 50 cents. This is by reason of the high royalty exacted by the composer and the publishers of the Butterfly music for permission to present the opera.

In point of attendance and enthusiasm the week just passed has equaled the first week of the Lambardi engagement. Thais brought out a most discriminating audience on Wednesday, and the beautiful Massenet opera won instant favor in the hands of Mme. Vicarino and Sig. Nicoletti. Every seat for the Butterfly performance tonight was sold within one hour after the sale opened on Monday morning, and several hundred people desiring to hear the Puccini Japanese story have been utterly unable to secure tickets. A strong pressure has been brought to bear upon the Lambardi company, and it is possible the story have been included within the repertory of the farewell week of the

engagement which begins on Monday evening.

Second Week a Triumph.

The Lambardi singers scored a complete triumph during the opening week, and it may safely be said that this achievement was more than duplicated the past six days. That the third week will be a notable one is indicated by the extraordinary repertoire arranged by Lambardi. Opening with Gounod's "Faust," on Monday night, hundreds who were unable to secure desired reservations when the opera was sung before, will welcome its repetition. "Faust" is conceded to be the most popular opera in the world, it having been sung five times as often as any other, and three weeks ago received its 1515th presentation in Paris.

The cast will be practically the same as when Gounod's work was sung earlier in the engagement, including Mmes. Vicarino and Charlebois; Messrs. Agostini, Martino, Giovinetti, Pineschi and Marco.

Military Night.

The social feature of the third week's stay of the company here will unquestionably be Tuesday evening, known as military night, in view of the fact that Impresario Lambardi has prepared an opera for that night which will be of extraordinary interest to the military element of Oahu island. Giordano's great historical work, "Andrea Chenier," has been chosen for the event, and the cast selected for its presentation will bring

Virginia Pierce, Charlebois and the Four Bohemians Give Fine Performance

"La Boheme," best-loved perhaps of all the Puccini operas, deserves reputation by the Lambardi song-birds. This much was made plain last night by the eagerness of Honolulu music-lovers to attend the performance and by their appreciation of the finely discriminating work by the impresario's capable cast.

One of the largest audiences of the season filled the house and was rewarded by one of the best performances the Lambardi company has given. All the striking contrasts of light hearts and saddened hearts, the gay insouciance, the brilliance, the poverty and the little artistic triumphs and defeats of Parisian Bohemia are told in Puccini's best style and with a feeling that this master of style has sometimes forgotten in his delight in producing orchestral effects.

"La Boheme" is essentially an opera of contrasts, of lights and shades. Bohemia is either on the heights or in the depths, and Puccini's wizardry is never better shown than in his quick yet entirely appropriate shifts from the grave to the gay and vice versa.

Virginia Pierce, the young American girl secured from the Boston Opera company, made her first appearance last night and scored a real personal triumph. Singing the role of Mimì, she carried out the Puccini idea with a taste that amounts to musical and artistic distinction. Her voice is a very clear and sweet soprano, charmingly fresh and pure, and as she is still in her early twenties there is undoubtedly a future in the world of opera for this daughter of the Golden West. At present her voice has not yet quite found itself, and her pronounced vibrato at times showed indications of wavering from the tone. But she has youth, personal charm and conception of operatic interpretation, and with further development ought to go far in her chosen field.

Sophie Charlebois, as Musetta, vivacious, dainty and dashing capricious in her likes and loves, furnishes one of the opera's contrasts. Mimì is ill, downcast and wistful; Musetta brimming with life and hampered by no bonds of particular propriety. Mme. Charlebois carries off the honors of the second act, darting through the action of the opera like a gay-plumaged bird through the forest, and her singing of the familiar "As Through the Streets" is one of the hits of the performance.

"La Boheme's" ups and downs gives ample scope for some excellent footery, by the four happy-go-lucky Bohemians, Rudolph the poet, sung by Agostini, Schaunard the musician, by E. Pineschi, Marcel the painter by Nicoletti and Colline the philosopher by Martino. The first and fourth acts furnish some of the most delightfully whimsical scenes in opera, the four Bohemians at play and laughing, albeit somewhat ruefully, over their own misfortunes. Agostini's performance throughout is one of rare insight and strength, his solo in the first act being a real achievement.

Martino, droll as a clown, wittily grotesque in every move, postures and strikes attitudes with remarkable facility and effect. Nicoletti and Pineschi are quite as apt in the fun-making. The other roles were well done.

Conductor Bovi received warm applause as he made his first appearance last night and it is good to see the recognition of his fine work.

CLEM K. QUINN HEADS LOCAL MOOSE LODGE

The annual meeting of Lodge 800, Loyal Order of Moose, was held last night in the rooms of the organization for the purpose of electing officers for the coming year. The election of the grand dictator proved to be the center of interest, and resulted in Attorney Clem K. Quinn retaining the coveted position which makes him head of the local lodge of this order. An enthusiastic crowd of members was in attendance and the contest among the various candidates was spirited.

KEAAU LAND CASE MUST BE RETRIED

At five minutes after six yesterday evening, the jury in the Keauau land case, appealed by L. L. McCandless from a decision of the land court, reported to Judge Robinson that they could not come to an agreement. Judge Robinson dismissed the jurors and the tedious case will have to be tried again. It is reported that at the end of over four hours argument a majority of the jurors were for adjudging the case in favor of the government.

Elks to Give Social. Honolulu Lodge 615, B. P. O. E., has issued an invitation to those that helped make "Roaring Camp" a success to attend an Elks Society Vaudeville at the Elks Club on Monday evening, March, commencing at 8 o'clock.

Band Notes. The Hawaiian Band will play this afternoon at the opening of the Working Girls' Home at Robello lane, Palama. Palm Sunday, a public band concert will take place at Kapiolani Park, commencing at three o'clock.

DIED. ASUN—In this city, March 12, 1913. Theodore Kalima Asun, age 4 months, 5 days.

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